

Sopranos

Altos

Tenors

Basses

THE TUMS BUSKING BOOK

Edited by Philip Legge

The image shows a musical score layout with four staves. The top staff is for Sopranos, the second for Altos, the third for Tenors, and the bottom for Basses. Each staff has a treble clef (except for the Basses which has a bass clef). The title 'THE TUMS BUSKING BOOK' is written in large, bold, black capital letters across the middle of the staves. Below the title, 'Edited by Philip Legge' is written in a smaller, black serif font. The staves are empty, with no notes or lines drawn on them.

Version 1
15 January 2006

THE TUMS BUSKING BOOK

Edited by Philip Legge


This book is a belated thank-you present to the legions of singers from the Tasmania University Musical Society who like me, would get up early every Saturday morning during the course of the academic year to head down to the Salamanca Markets at Battery Point, Hobart, and do our best to entertain the passers-by, but most importantly try to sing well enough to convince the financially able to part with some of their hard-earned lucre. This collection is designed to update the old TUMS busking book with clear, legible, and reliably typeset versions of the familiar repertoire much as it was when I sang with TUMS in the early 1990s.

Moreover, it is possible now to include a few items with slight variations to fix a number of long-standing errors, which should not prove too controversial. In the case of a couple of items, extra verses of songs are available particularly where the song is otherwise rather short.

If you are a first-time singer at a TUMS busking session, or an inexperienced singer generally, a few notes on the format of each item may be helpful to you. At the start of each piece, a treble clef will indicate the key, and the starting notes that will be given by whomever has a pitch pipe or tuning fork.

For example:

G Major



Altos
Tenors
Sopranos, Basses

3, 4, 1

LAUDATE

This legend indicates that the G (the white note) is the root of the chord, and is sung by the sopranos and basses. The third and fifth of the triad are shown with black notes and are sung by tenors (B) and altos (D). Note that this does not mean the altos actually sing above the sopranos! It shows your note in relation to the other parts of the chord. Finally, in a box below the chord is the count-in you will hear prior to starting the piece at a unanimous speed.



Sopranos

Altos

Tenors

Basses

Lau - da - te no - men Do - mi - ni, vos ser - vi Do - mi - ni, _____

Lau - da - te no - men Do - mi - ni, vos ser - vi Do - mi - ni,

Lau - da - te no - men Do - mi - ni, vos ser - vi Do - mi - ni, ab

Lau - da - te no - men Do - mi - ni, vos ser - vi Do - mi - ni,

Almost all of the songs have one voice to a part (or occasionally two staves contract into one) and repeat marks usually do not require a page turn backwards.

That's pretty much it — enjoy!

Comments, and requests for inclusion of new items may be addressed to me:

philip @ netscape.net (Note that the letter L is actually the number 1.)

Philip Legge
Melbourne, 15 January 2006

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COME AGAIN!



G Major

Tenors
Sopranos
Altos, Basses

The normal verses sung are the ones at the bottom of this page (1, 2, and 6), each time with a repeat of the fourth and fifth lines. The other 3 verses are on the opposite page.

John Dowland

1, 2, 2, 2

Sopranos

Altos

Tenors

Basses

Come a - gain! sweet love doth now in - vite

Come a - gain! sweet love doth now in - vite

Come a - gain! sweet love doth now in - vite

Come a - gain! sweet love doth now in - vite

7

Thy gra - ces that re - frain To do me due de - light,

Thy gra - ces that re - frain To do me due de - light,

Thy gra - ces that re - frain To do me due de - light,

Thy gra - ces that re - frain To do me due de - light,

1. Come again! sweet love doth now invite
Thy graces that refrain
To do me due delight,
To see, to hear, to touch, to kiss, to die,
With thee again in sweetest sympathy.

2. Come again! that I may cease to mourn
Through thy unkind disdain;
For now left and forlorn
I sit, I sigh, I weep, I faint, I die
In deadly pain and endless misery.

6. Gentle Love, draw forth thy wounding dart,
Thou canst not pierce her heart;
For I, that do approve
By sighs and tears more hot than are thy shafts
Do tempt while she, while she for triumphs laughs.

15

To see, to hear, to touch, to kiss, to die

To see, to hear, to touch, to kiss, to die,

To see, to hear, to touch, to kiss, to die, to die with

To see, to hear, to touch, to kiss, to die, to

21

with thee a - gain in sweet-est sym - pa - thy.

to die with thee a - gain in sweet - est sym - pa - thy.

thee a - gain, with thee a - gain in sweet est sym - pa - thy.

die with thee a - gain in sweet - est sym - pa - thy.

3. All the day the sun that lends me shine
By frowns doth cause me pine
And feeds me with delay;
Her smiles, my springs that makes my joy to grow,
Her frowns, *her frowns*, the winter of my woe.

4. All the night my sleeps are full of dreams,
My eyes are full of streams.
My heart takes no delight
To see the fruits and joys that some do find
And mark the stormes, *the stormes* are me assign'd.

5. But alas, my faith is ever true,
Yet will she never rue
Nor yield me any grace;
Her Eyes of fire, her heart of flint is made,
Whom tears nor truth, *nor truth* may once invade.

* Dowland probably intended an F# here, or would have expected singers to apply the rules of *musica ficta* by sharpening the note. Dowland notated the song without a key signature, thus requiring all sharps to be explicitly written in, and the note here was probably overlooked.

PASTYME

G Minor



Tenors
Sopranos, Altos
Basses

1, 2, then 2 bars of clapping

Sopranos sing the alto part for verses 1 and 2, and only in the 3rd verse sing the “soprano” line. It is a descant version of the tenor part. As shown below, two bars of clapping precede the start of verse 1, but only *one* bar separates the two following verses.

Henry VIII of England

4/4

Sopranos

Altos

Tenors

Basses

Clapping

3. Com - pa - ny with hon - es - ty, Is

1. Pas - time with good com - pa - ny, I

1. Pas - time with good com - pa - ny, I

1. Pas - time with good com - pa - ny, I

1. Pas - time with good com - pa - ny, I

5

vir - tue, vi - ces to flee. Com - pa - ny is good and ill, but

love and shall un - til I die. Grudge who lust but none de - ny, so

love and shall un - til I die. Grudge who lust but none de - ny, so

love and shall un - til I die. Grudge who lust but none de - ny, so

9

ev - 'ry man hath his free will. The best en - sue, the worst es - chew, my
 God be pleas'd thus live will I. For my pas - tance, hunt, sing and dance, my
 God be pleas'd thus live will I. For my pas - tance, hunt, sing and dance, my
 God be pleas'd thus live will I. For my pas - tance, hunt, sing and dance, my

Or, continue the same rhythm throughout.

13

mind shall be Vir - tue to use, vice to re - fuse, thus shall I use me.
 heart is set all good - ly sport, for my com - fort, who shall me let?
 heart is set all good - ly sport, for my com - fort, who shall me let?
 heart is set all good - ly sport, for my com - fort, who shall me let?

Last note of verse 3 is held double.

2. Youth must have some dalliance,
 of good or ill some pastance.
 Company methinks then best,
 all thoughts and fancies to digest.
 For idleness, is chief mistress of vices all
 Then who can say but mirth and play is best of all.

3. Company with honesty,
 Is virtue, vices to flee.
 Company is good and ill,
 but every man hath his free will.
 The best ensue, the worst eschew, my mind shall be
 Virtue to use, vice to refuse, thus shall I use me.

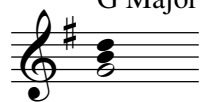
Pastyme has a tendency to get faster, so if at all possible those who clap the rhythm should try to keep as tight a rein on the tempo as is practical. The syncopated rhythms (bar 11 onwards) were never used by TUMS buskers in the early 90s, but times change and most mainlanders use this pattern now; but it may often be clearer and easier to keep the same rhythm constant throughout.

Sopranos sing with the altos for verses 1 and 2, and then jump up to the soprano line for verse 3. Note that the last note of verse 3 is held for double the length: ♩, and the clappers will usually bring the singing to an emphatic end.

The rapid alternation between F \flat and F \sharp in the alto part has never convinced me as being stylistically true, so this version has a few extra F \sharp s at cadences.

LAUDATE

G Major



Altos

Tenors

Sopranos, Basses

3, 4, 1

Dr Christopher Tye

Sopranos

Altos

Tenors

Basses

Lau - da - te no - men Do - mi - ni, vos ser - vi Do - mi - ni, _____

Lau - da - te no - men Do - mi - ni, vos ser - vi Do - mi - ni,

Lau - da - te no - men Do - mi - ni, vos ser - vi Do - mi - ni, ab

Lau - da - te no - men Do - mi - ni, vos ser - vi Do - mi - ni,

5

ab or - tu so - lis us - que ad oc - ca - sum e - jus.

ab or - tu or - tu so - lis us - que ad oc - ca - sum e - jus.

or - tu so - lis us - que ad oc - ca - sum e - jus, oc - ca - sum e - jus.

ab or - tu so - lis us - que ad oc - ca - sum, ad oc - ca - sum e - jus.

10

De-cre-ta De-i jus-ta sunt, et cor ex-hi-la-rant. Lau-da-te De-um

15

Lau-da-te De-um prin-ci-pes et om-nes po-pu-li.
 da-te De-um prin-ci-pes, lau-da-te prin-ci-pes et om-nes po-pu-li.
 prin-ci-pes, lau-da-te, lau-da-te, om-nes po-pu-li.
 De-um prin-ci-pes, lau-da-te prin-ci-pes et om-nes po-pu-li.

Yes, the bass line is actually meant to go up at the end! Doctor Tye wrote the bass part almost exactly as it is written here, and some later editor came along to ensure that “all the people” went below “the princes” – at least in terms of pitch. The other instances where the bass part is an octave higher or lower are also correct. Sopranos should note the F# is meant to be sustained into bar 5.

COME, YE SONS OF ART

D Major



Tenors
Sopranos,
Altos, Basses

1, 2, 3

Henry Purcell

Sopranos

Altos

Tenors

Basses

Come, come, ye Sons of Art, come, come a - way, tune all your voi- ces and

Come, come, ye Sons of Art, come, come a - way, tune all your voi- ces and

Come, come, ye Sons of Art, come, come a - way, tune all your voi- ces and

Come, come, ye Sons of Art, come, come a - way, tune all your voi- ces and

7

in - stru-ments play, to ce - le-brate, to ce - le-brate this tri - um - phant

in - stru - ments play, to ce - le-brate, to ce - le-brate this tri - um - phant

in - stru-ments play, to ce - le-brate, to ce - le-brate this tri - um - phant

in - stru-ments play, to ce - le-brate, to ce - le-brate this tri - um - phant

12

1. 2.

day, day, to ce - le-brate, to ce - le-brate this tri - um - phant day.

day, day, to ce - le-brate, to ce - le-brate this tri - um - phant day.

day, day, to ce - le-brate, to ce - le-brate this tri - um - phant day.

day, day, to ce - le-brate, to ce - le-brate this tri - um - phant day.

NON NOBIS, DOMINE

11

D Major
Altos
Sopranos, Basses
2 and 3

Anonymous

[Maestoso]

Sopranos
Altos
Basses

Non no-bis Do-mi - ne, non no - bis; sed no-mi-ni tu - o da glo - ri-am,
Non no-bis Do - mi-ne, non no - bis; sed no-mi-ni tu - o da glo-ri-
Non no-bis Do-mi - ne, non no - bis; sed no-mi-ni tu -

5
Fine
Fine
Fine

sed no-mi-ni tu - o da glo - ri-am. Non no-bis Do - mi - ne.
am, sed no-mi-ni tu - o da glo - ri - am. Non no - bis Do-mi-ne.
o da glo - ri - am, sed no-mi-ni tu - o da glo - ri - am. Non.

Not to us, Lord, not to us; but to your name be glory. The attribution of this canon to Byrd is spurious.

Bb/F Major
[Tenors optional]
Sopranos
Altos, Basses
1, 2, 3

Philip Legge

[Vivace]

The canon in the tenor is not exact, and may be omitted.

Sopranos
Altos
Tenors
Basses

Non, non, non no - bis_ Do - mi - ne, sed no-mi-ni tu - o da
Non, non, non no - bis_ Do - mi - ne, sed no-mi-ni
ad libitum
Non, non, non no - bis_ Do - mi - ne, sed
Non, non, non no - bis_ Do - mi - ne,

4

Fine

glo - ri - am, sed tu - o da glo - ri - am, non, non, non non!

tu - o da glo - ri - am, sed tu - o da glo - ri - am, non, non, non!

no - mi - ni tu - o da glo - ri - am, sed tu - o da glo - ri - am, non, non!

sed no-mi-ni tu - o da glo - ri - am, sed tu - o da glo - ri - am, non!

FINE KNACKS

F Major



Sopranos

Altos

Tenors, Basses

1, 2, 3, 4

John Dowland

Sopranos

Altos

Tenors

Basses

Fine knacks for la - dies, cheap, choice, brave, and new, good pen-ny worths but

Fine knacks for la - dies, cheap, choice, brave, and new, good pen-ny-worths but

Fine knacks for la - dies, cheap, choice, brave, and new, good pen-ny-worths but

Fine knacks for la - dies, cheap, choice, brave, and new, good pen-ny-worths but

4

mon - ey can-not move, I keep a fair but for the fair to view,

mon-ey can - not move, I keep a fair but for the fair to view,

mon - ey can-not move, I keep a fair but for the fair to view,

mon - ey can-not move, I keep a fair but for the fair to view,

11

3. Within this pack pins, points, laces and gloves,
And diverse toys fitting a country fair.
But my heart where duty serves and loves,
Turtles, and twins, courts brood, a heavenly pair,
Happy the heart that thinks of no removes,
Of no removes,
Of no removes.

DONA NOBIS PACEM

F Major



Soprano 1

1, 2, 3, 4

Soprano 1 begins alone; at bar 8 they go back to sing the Soprano 2 line, while Soprano 2 starts from the beginning. Tenors and Bases should enter on the fourth repetition, and repeat their parts until everyone is sick and tired of it!

Anonymous

Sopranos: Do - na no - bis pa - cem, pa - cem,
 do - - na no - bis pa - cem,
 Altos: do - - na no - bis pa - cem,
 Tenors: do - na no - bis pa - cem, pa - cem,
 Bases: do - na no - bis, do - na no - bis pa - cem, do - na

5
 do - na no - bis pa - cem, *go to Soprano 2*
 do - na no - bis, pa - - cem, *go to Alto*
 do - na no - bis pa - - cem. *go to Soprano 1*
 do - na no - bis pa - - cem.
 no - bis, no - bis pa - - cem.

PASE EL AGOA

15



F Major

Tenors
Sopranos
Altos, Basses

The text of this Galician folksong (a vilancico) is roughly translated,
"Come to me across the water, my Lady Juliet. I will go into the
forest, there to pluck three roses."

1, 1

Anonymous, late-15th/early-16th C
(Cancionero Musical de Palacio, Madrid)

Very fast 1 in a bar

Sopranos

Altos

Tenors

Basses

Pa - se el a - goa, ma Ju - li - e - ta, Da - ma, pa - se el a - goa. Ve -

Pa - se el a - goa, ma Ju - li - e - ta, Da - ma, pa - se el a - goa. Ve -

Pa - se el a - goa, ma Ju - li - e - ta, Da - ma, pa - se el a - goa. Ve -

Pa - se el a - goa, ma Ju - li - e - ta, Da - ma, pa - se el a - goa. Ve -

13

ni-te vous a moy. Ju me'n a - nay en un ver - gel, Tres ro - se-tas fui co - ller; Ma

ni-te vous a moy. Ju me'n a - nay en un ver - gel, Tres ro - se-tas fui co - ller; Ma

ni-te vous a moy. Ju me'n a - nay en un ver - gel, Tres ro - se-tas fui co - ller; Ma

ni-te vous a moy. Ju me'n a - nay en un ver - gel, Tres ro - se-tas fui co - ller; Ma

25

Ju - li - o - le - ta, Da - ma, pa - se el a - goa. Ve - ni - te vous a moy.

Ju - li - o - le - ta, Da - ma, pa - se el a - goa. Ve - ni - te vous a moy.

Ju - li - o - le - ta, Da - ma, pa - se el a - goa. Ve - ni - te vous a moy.

Ju - li - o - le - ta, Da - ma, pa - se el a - goa. Ve - ni - te vous a moy.

WEEP, O MINE EYES

A Minor



Altos
Tenors, Sopranos
Basses

3, 4

John Bennet

p

Sopranos

p

Altos

p

Tenors

p

Basses

Weep O mine eyes, and cease not, weep O mine

Weep O mine eyes, and cease not, weep

4

mf

eyes, weep O mine eyes, weep O mine eyes, and cease

mf

cease not, and cease not, weep O mine eyes, and cease

mf

eyes and cease not, weep O mine eyes, weep O mine eyes, and cease

mf

O mine eyes, weep O mine eyes, weep and cease

7

p

not: A - las these your spring - tides, a -

p

not: A - las these your spring - tides, a - las these your

p

not: A - las these your spring - tides, a -

p

not, and cease not: A - las these your spring -

11

las these your spring - tides, me - thinks in - crease not.

spring - tides me - thinks in - crease not, me - thinks in - crease not.

las these your spring - tides me - thinks in - crease not.

tides in - crease not, me - thinks in - crease not.

14

f O when, *mf* O when be-gin you *p* To swell so

f O when, *mf* O when be-gin you *p* To swell so

f O when, *mf* O when be-gin you *p* To swell so

O when, O when be-gin you To swell so high that I may

18

high that I may drown me in you, that I may drown me in you? you?

high that I may drown me in you, that I may drown me in you? you?

drown, that I may drown me in you, that I may drown me in you? you?

drown me in you, that I may drown me in you? you?

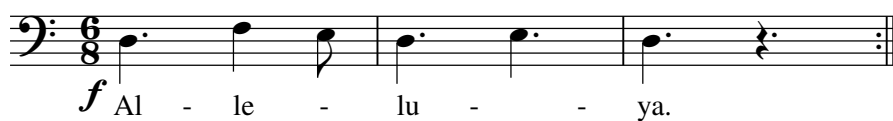
ALLE PSALLITE

D Minor

Basses intone Alleluia *twice only*.

S/A 2

S/A 1, T, B



Anonymous, 13th C

1 Sopranos & Altos 2

Al - le, psal-li-te cum, lu - ya, Al - le, —

Al - - - le, psal-li-te cum, lu - ya,

Tenors 8

Al - le - lu - ya. Al - le - lu - ya. Al -

Basses

Al - le - lu - ya. Al - le - lu - ya. Al -

8

con-cre-pan-do psal-li-te cum, lu - ya, —

Al - - - le, — con-cre-pan-do psal-li-te cum, lu -

- le - lu - ya, Al - le - lu - ya,

- le - lu - ya, Al - le - lu - ya,

15

Al - le, — cor-de vo - to De - o to - to psal-li-te cum, lu - ya, —

ya, Al - - - le, — cor-de vo - to

Al - le - lu - ya, Al - le -

Al - le - lu - ya, Al - le -

22

Al - le - lu - ya.

De - o to - to psal - li - te cum, lu - ya, Al - le - lu - ya.

- lu - ya, Al - le - lu - ya.

- lu - ya, Al - le - lu - ya.

This motet is sufficiently short it may be worth repeating it, including the intonation. Sometimes the repeat would be sung *organum* style by one of the tenors, or a perfect fifth above the basses; this is represented by the small noteheads in the tenor part. Each of the two upper parts have the same range, so some sopranos should sing the second part (and likewise some altos should sing the first part).

DRINK TO ME ONLY

E♭ Major

Altos
Sopranos
Basses

1, 2

Traditional

Quietly but with feeling

Sopranos

1. Drink to me on - ly with thine eyes, And I will pledge with mine,
2. I sent thee late a ro - sy wreath, Not so much honour - ing thee;

Altos

1. Drink to me on - ly with thine eyes, And I will pledge with mine,
2. I sent thee late a ro - sy wreath, Not so much honour - ing thee;

Basses

1. Drink to me on - ly with thine eyes, And I will pledge with mine,
2. I sent thee late a ro - sy wreath, Not so much honour - ing thee;

5

Or leave a kiss with - in the cup and I'll not ask for wine. The
As giv-ing it a hope that there It could not with - er'd be; But

Or leave a kiss with - in the cup and I'll not ask for wine. The
As giv-ing it a hope that there It could not with - er'd be; But

Or leave a kiss with - in the cup and I'll not ask for wine. The
As giv-ing it a hope that there It could not with - er'd be; But

9

thirst that from the soul doth rise Doth ask a drink di - vine,
thou there-on didst on - ly breathe, And sent'st it back to me,

thirst that from the soul doth rise Doth ask a drink di - vine,
thou there-on didst on - ly breathe, And sent'st it back to me,

thirst that from the soul doth rise Doth ask a drink di - vine,
thou there-on didst on - ly breathe, And sent'st it back to me,

13

But might I of Jove's nec - tar sip I would not change for thine.
Since when it grows and smells, I swear, Not of it - self, but thee.

But might I of Jove's nec - tar sip I would not change for thine.
Since when it grows and smells, I swear, Not of it - self, but thee.

But might I of Jove's nec - tar sip I would not change for thine.
Since when it grows and smells, I swear, Not of it - self, but thee.

GAUDEAMUS IGITUR

21



1, 2, X*

Tenors
Altos
Sopranos, Basses

* It is fairly uncommon to sing all 5 verses – verses 1 & 2 are sung, and then either verse 3, verse 5, or *maybe* verse 4. If it were to be verse 5, the count-in would be:

1, 2, 5.

Anonymous, German early 18th C

Sopranos

Altos


Tenors

Basses

1. Gau - de - a - mus i - gi - tur, Ju - ve - nes dum su - mus,

5

Post ju - cun - dum ju - ven - tu - tem Post mo - les - tam se - nec - tu - tem,

N.B. Verse 3: 

9

Nos ha - be - bit hu - mus, nos ha - be - bit hu - mus.

Nos ha - be - bit hu - mus, nos ha - be - bit hu - mus.

2. Vivat academia,
Vivat professores,
Vivat membrum quodlibet,
Vivat membra quælibet,
Semper sint in flore.

3. Vivant omnes virgines,
Faciles, formosæ,
Vivant et mulieres,
Dulces et amabiles,
Bonæ, laboriosæ.

4. Vivat et republica,
Et qui illam regit;
Vivat nostra civitas,
Mæcenatum caritas,
Quæ nos hic protegit.

5. Vita nostra brevis est,
Brevi finiatur;
Venit mors velociter,
Rapit nos atrociter,
Nemini parcetur.

N.B. the rhythm for “laboriosæ” above bar 9 also applies in bar 11.

NOW IS THE MONTH

G Major



1, 2

Altos
Tenor 1
S, T2, B

It has been traditional for TUMS buskers to enjoy the start of the third verse by marking the word "Fie!" with a long pause. At the repeat however the music continues without pausing.

Thomas Morley

Sopranos

Altos

Tenors

Basses

1. Now is the month of May - ing, When mer - ry lads are play - ing.
2. The Spring clad all in glad - ness, Doth laugh at win - ter's sad - ness. Fa la
3. Fie!... then why sit we mus - ing, Youth's sweet de - light re - fus - ing.

6

1. 2.

la la la la la la, Fa la la la la la. 1. Now 1. Each
2. The la. 2. And
3. Fie 3. Say

la la la la la, Fa la la, Fa la la la la la. 1. Now 1. Each
2. The la. 2. And
3. Fie 3. Say

la la la la la, Fa la la la la la. 1. Now 1. Each
2. The la. 2. And
3. Fie 3. Say

la la la la la, Fa la la la la la. 1. Now 1. Each
2. The la. 2. And
3. Fie 3. Say

la la la la la, Fa la la la la la. 1. Now 1. Each
2. The la. 2. And
3. Fie 3. Say

11

with his bon - ny lass, up - on the green - y grass.
to the Bag - pipes' sound, the Nymphs tread out their ground. Fa la
dain - ty Nymphs and speak, shall we play bar - ley break?

with his bon - ny lass, up - on the green - y grass.
to the Bag - pipes' sound, the Nymphs tread out their ground. Fa la la
dain - ty Nymphs and speak, shall we play bar - ley break?

with his bon - ny lass, up - on the green - y grass.
to the Bag - pipes' sound, the Nymphs tread out their ground. Fa la la la
dain - ty Nymphs and speak, shall we play bar - ley break?

with his bon - ny lass, up - on the green - y grass.
to the Bag - pipes' sound, the Nymphs tread out their ground. Fa la la la
dain - ty Nymphs and speak, shall we play bar - ley break?

15

la la la, fa la la la la la la la, fa la la la. 1. Each 2. And 3. Say la.

la la, fa la la la la, fa la la la la la la. 1. Each 2. And 3. Say la.

la, fa la la la, fa la la la la, fa la la la la. 1. Each 2. And 3. Say la.

Fa la la la la, fa la la la la la, fa la. 1. Each 2. And 3. Say la.

la, fa la la la la la, fa la la la la la. 1. Each 2. And 3. Say la.

GREENSLEEVES

E Minor



Altos, Bases

Tenors

Sopranos

1 & a, 2 &

Attributed to Henry VIII

Sopranos
& Altos

1. A - las my love you do me wrong to cast me off dis court-eous - ly, And
 2. I have been rea - dy at your hand to grant what - e - ver you would crave, I
 3. I bought thee pet-ti coats of the best, the cloth as fine as might___ be, I
 4. Thy smock of silk both fair and white with gold em-broid - ered gor - geous - ly, Thy
 5. Well I___ pray to God on high that thou my con - stan - cy mayst see, And
 6. Green - sleeves now fare well a - dieu,___ God I pray to pros - per thee, For

Tenors
& Bases

5

I have lov - èd you so long de - light - ing in your com - pa - ny.
 have both wag - èd life and land your love and good - will for to have.
 gave thee jew - els for thy chest, and all this cost I spent on you.
 pet - ti - coat of sen - dal right, and these I bought thee glad - ly.
 that yet once be - fore I die thou will vouch-safe to love___ me.
 I am still thy lov - er true, come once a - gain and love___ me.

9

Green - sleeves___ was all my joy___ Green - sleeves___ was my de-light

Green - sleeves___ was all my joy___ Green - sleeves was my de-light

8 Green - sleeves was all my joy___ Green - sleeves was my de - light___

Green - sleeves was all___ my joy___ Green - sleeves was my de-light

13

Green - sleeves was my heart of gold and who but my la - dy Green - sleeves.

Green - sleeves was my heart of gold and who but my la - dy Green - sleeves.

Green - sleeves was my heart of gold and who but my la - dy Green - sleeves.

Green - sleeves was my heart of gold and who but my la - dy Green - sleeves.

ROUND ON A WELL-KNOWN TEXT

E minor

All parts start on B, 8 bars apart

1 and 2

David Ellyard

1
The square, the square on the hy - po - te - nuse of a right - ang - led

7
2
tri - ang - le is e - qual to, is e - qual to the sum of the squares, the

13
3
sum of the squares on the two ad - ja - cent sides, fa la la, fa la la, fa la la,

19
fa la la, and hey, non-ny no! on the two ad - ja - cent sides.

EL GRILLO

F Major



Tenors
Sopranos
Altos, Basses

1, 2, 2, 2

Josquin Desprez

Sopranos

Altos

Tenors

Basses

El gril - lo, el gril-lo è buon can - tor - e che tie-ne long-o ver -

8

- - - - so. Dal - le, Be - ve, Gril - lo,

- - - - so. Dal - le, Be - ve, Gril - lo,

- - - - so. Dal - le, Be - ve, Gril - lo,

- - - - so. Dal - le, Be - ve, Gril - lo,

14

Can - ta, dal-le dal-le be-ve be-ve gril-lo-gril-lo can - ta. El gril -

Can - ta, dal-le dal-le be-ve be-ve gril-lo-gril-lo can - ta. El gril -

Can - ta, dal-le dal-le be-ve be-ve gril-lo-gril-lo can - ta. El gril -

Can - ta, dal-le dal-le be-ve be-ve gril-lo-gril-lo can - ta. El gril -

19

Fine

- lo, el gril-lo è buon can - tor - e. Ma non fa co - me gl'alt-ri u-cel - li,
Van' de fat - to in alt - ro lo - co

- lo, el gril-lo è buon can - tor - e. Ma non fa co - me gl'alt-ri u-cel - li,
Van' de fat - to in alt - ro lo - co

- lo, el gril-lo è buon can - tor - e. Ma non fa co - me gl'alt-ri u-cel - li,
Van' de fat - to in alt - ro lo - co

- lo, el gril-lo è buon can - tor - e. Ma non fa co - me gl'alt-ri u-cel - li,
Van' de fat - to in alt - ro lo - co

24

com - e - li - tor can - ta-to un po - co. Quan - do la mag - gior el cal-do Al
sem-pre el gril-lo sta pur sal - do.

com - e - li - tor can - ta-to un po - co. Quan - do la mag - gior el cal-do Al
sem-pre el gril-lo sta pur sal - do.

com - e - li - tor can - ta-to un po - co. Quan - do la mag - gior el cal-do Al
sem-pre el gril-lo sta pur sal - do.

com - e - li - tor can - ta-to un po - co. Quan - do la mag - gior el cal-do Al
sem-pre el gril-lo sta pur sal - do.

30

D.C. al Fine

hor can - ta sol per a - mo - re, per a - mo - re.

hor can - ta sol per a - mo - re, per a - mo - re.

hor can - ta sol per a - mo - re, per a - mo - re.

hor can - ta sol per a - mo - re, per a - mo - re.

IL EST BEL ET BON

F Minor

Altos, Basses

Sopranos, Tenors

1, 2, 2, 2

Pierre Passereau

Sopranos

Il est bel et bon, bon, bon, bon, bon, com - mè - re,

Altos

Il est bel et bon, bon, bon, bon, bon, com -

Tenors

Il est bel et bon, bon, bon, bon, bon, com - mè -

Basses

Il est bel et bon, bon, bon, com -

7

Il est bel et bon, bon, bon, bon, bon, com - mè - re, com - mè - re, com - mè - re,

mè - re, Il est bel et bon, bon, bon, com - mè - re, com - mè - re,

re, Il est bel et bon, bon, bon, com - mè - re, com - mè - re

mè - re, Il est bel et bon, bon, bon, com - mè - re,

14

mon ma - ri. Ils es-taient deux fem - mes tou - tes d'un pa - ys,

mon ma - ri. Ils es-taient deux fem - mes tou - tes d'un pa -

mon ma - ri.

mon ma - ri.

22

Il est bel et bon, bon,

ys,

Di - sons l'une à l'au - tre a - vez bon ma - ri? Il est bel et

Di - sons l'une à l'au - tre a - vez bon ma - ri?

29

bon, bon, bon, com - mè - re, Il est bel et bon, bon, bon, bon,

Il est bel et bon, bon, bon, bon, bon, com - mè - re, Il est bel et

bon, bon, bon, bon, bon, com - mè - re, Il est bel et bon, bon,

Il est bel et bon, bon, bon, com - mè - re,

36

bon, com - mè - re, com - mè - re, com - mè - re, mon ma - ri. Il ne

bon, bon, bon, com - mè - re, com - mè - re, mon ma - ri.

bon, com - mè - re, com - mè - re mon ma - ri.

Il est bel et bon, bon, bon, com - mè - re, mon ma - ri.

43

me cour - rou - ce ne me bat aus - si.

Il ne me cour - rou - ce ne me bat aus - si.

Il ne me cour -

Il ne

50

Il fait le mes - nai - ge,

rou - ce ne me bat aus - si. Il fait le mes -

me cour - rou - ce ne me bat aus - si.

57

Il donne aux pou - lail - les, Il donne aux pou - lail - les,

Il fait le mes - nai - ge, Il donne aux pou - lail - les, Et

nai - ge, Il donne aux pou - lail - les, Et

Il fait le mes - nai - ge, Il donne aux pou -

64

Et je prens mes plai - - - sirs. Com - mè -

je prens mes plai - - - sirs.

je prens mes plai - - - sirs. Com -

lail - les, Et je prens mes plai - sirs.

71

- re, c'est pour ri - re Quand les

Com - mè - re, c'est pour ri - re

mè - re, c'est pour ri - re Quand

Com - mè - re, c'est pour ri - re

78

pou - lail - les cri - ent: quand les pou - lail - les

Quand les pou - lail - les cri - ent:

les pou - lail - les cri - ent: quand les pou -

Quand les pou - lail - les cri - ent:

— Co, co, co, co, co, dae, co, co, dae, co, co, co, co, co, co, dae, co, co,

co, co, co, co, dae, co, co, dae, pe - ti - te co - quet - te, qu'est ce - ci?_____

Il est bel et bon, bon, bon, com - mè - re,

107

bon, bon, bon, com - mè - re, com - mè - re, com - mè - re, mon ma - ri.

Il est bel et bon, bon, bon, com - mè - re, com - mè - re, mon ma - ri.

bon, bon, bon, com - mè - re, com - mè - re mon ma - ri.

Il est bel et bon, bon, bon, com - mè - re, mon ma - ri.

114

Il est bel et bon, bon, bon, bon, bon, com - mè - re, Il est bel et bon, bon,

Il est bel et bon, bon, bon, bon, bon, com - mè - re,

Il est bel et bon, bon, bon, bon, bon, com - mè - re, Il est bel et

Il est bel et bon, bon, bon, com - mè - re,

122

bon, bon, bon, com - mè - re, com - mè - re, com - mè - re, mon ma - ri.

Il est bel et bon, bon, bon, com - mè - re, com - mè - re, mon ma - ri.

bon, bon, bon, com - mè - re, com - mè - re mon ma - ri.

Il est bel et bon, bon, bon, com - mè - re, mon ma - ri.

IF MUSIC



Sopranos
Altos
Tenors, Basses

This song has always proved to be on the shorter side, even with the marked repeat, so I have obtained the second verse from the *other* version of this song by Purcell! The second verse needs to start on a downbeat rather than an upbeat, so please observe the slight difference at the start: in verse 1 sing the upward stem notes, in verse 2 sing the downward stem notes. Singing both at once is not nice.

Henry Purcell

Sopranos

Altos

Tenors

Basses

1. If mu - sic be the food of love, Sing on, sing on, sing
2. Plea - sures in - vade both eye and ear, So fierce, so fierce, so

1. If mu - sic be the food of love, Sing on, sing on, sing,
2. Plea - sures in - vade both eye and ear, So fierce, so fierce, so,

1. If mu - sic be the food of love, Sing on, sing on,
2. Plea - sures in - vade both eye and ear, So fierce, so fierce, so fierce,

4

on, sing on till I am fill'd, am fill'd with joy; For then my list'-ning
fierce, so fierce the trans - ports are they wound, And all my sen - ses

on, sing on till I am fill'd, am fill'd with joy; My list' - ning
fierce, so fierce the trans - ports are, so fierce they wound, My sen - ses

— sing on till — I am fill'd, am fill'd with joy; For then my list'-ning
— so fierce the — trans - ports are, so fierce they wound, And all my sen - ses

— sing on till I am fill'd, am fill'd with joy; For then — my
— so fierce the trans - ports are, so fierce they wound, My sen - ses

8

soul you move, for then my list'-ning soul you move With plea - sures that can
feast - ed are, and all my sen - ses feast-ed are, Tho' yet the treat is

soul you move, for then my list' - ning soul you move With plea - sures that can
feast - ed are, and all my sen - ses feast-ed are, Tho' yet the treat is

soul you move, for then my list'-ning soul you move With plea - sures that can
feast - ed are, and all my sen - ses feast-ed are, Tho' yet the treat is

soul you move, for then my soul you move With plea - sures that can
feast - ed are, my sen - ses feast-ed are, Tho' yet the treat is

12

ne - ver cloy, Your eyes, your mien, your tongue de - clare That
on - ly sound. Sure I must pe - rish by your charms, Un -

ne - ver cloy, Your eyes, your mien, your tongue de - clare That
on - ly sound. Sure I must pe - rish by your charms, Un -

ne - ver cloy, Your eyes, your mien, your tongue de - clare
on - ly sound. Sure I must pe - rish by your charms,

ne - ver cloy, Your eyes, your mien, your tongue de - clare That
on - ly sound. Sure I must pe - rish by your charms, Un -

15

you are mu - sic ev' - ry - where, your where.
less you save me in your arms, Sure arms.

you are mu - sic ev' - ry - where, your where.
less you save me in your arms, Sure arms.

That you are mu - sic ev' - ry - where, your where.
Un-less you save me in your arms, Sure arms.

you are mu - sic ev' - ry where, your where.
less you save me in your arms, Sure arms.

SINCE FIRST

D Major



Tenors
Sopranos, Altos, Basses

1, 2, 3

Attributed to Thomas Ford

Sopranos

Altos

Tenors

Basses

1. Since first I saw your face I re-solv'd To hon - our and re -

4

nown_ you; If now I be dis - dain'd I wish my heart had ne - ver

nown_ you; If now I be dis - dain'd I wish my heart had ne - ver

8

nown you; If now I be dis - dain'd I wish my heart had ne - ver

nown you; If now I be dis - dain'd I wish my heart had ne - ver

8

known_ you. What I that loved and you that liked, shall we be-gin to

known you. What I that loved and you that liked, shall we be-gin to

8

known you. What I that loved and you that liked, shall we be - gin to

known you. What I that loved and you that liked, shall we be-gin to

12

wran - gle? No, no, no! my heart is fast and can - not dis - en - tan - gle.

wran - gle? No, no, no, no, no! my heart is fast and can - not dis - en - tan - gle.

wran - gle? No, no, no, no, no! my heart is fast and can - not dis - en - tan - gle.

wran - gle? No, no, no, no, no! my heart is fast and can - not dis - en - tan - gle.

1. Since first I saw your face I resolv'd
To honour and renown you;
If now I be disdain'd I wish
My heart had never known you.
What I that loved and you that liked,
Shall we begin to wrangle?
No, no, no! my heart is fast
And cannot disentangle.

2. The Sun, whose beams most glorious are,
Rejecteth no beholder,
And your sweet beauty past compare,
Made my poor eyes the bolder:
Where beauty moves and wit delights,
And signs of kindness bind me,
There, oh there! Where e'er I go
I leave my heart behind me.

3. If I desire or praise you too much,
That fault you may forgive me;
Or if my hands had strayed but a touch,
Then justly might you leave me.
I asked you leave, you bade me love;
Is now the time to chide me?
No, no, no! I'll love you still,
What fortune e'er betide me.

OLD MOTHER HUBBARD

F Major

Sopranos



1, 2, 2, 2

Alfred Wheeler

Quick and Lively

Sopranos *ff* Old moth-er Hub-bard, she went to the cup-board, the cup-board, the cup-board, the

Altos *ff* Old moth-er Hub-bard, she

Tenors

Basses

4

cup-board, the cup-board, the cup-board, the cup-board, the cup-board, the cup-board, the

went to the cup-board, the cup-board, the cup-board, the cup-board, the cup-board, the

ff Old moth-er Hub-bard, she went to the cup-board, the

7 *accel.* *pp* mysteriously

cup-board, the cup-board, the cup-board, the cup-board, the cup-board, Old moth-er Hub-bard, she

cup-board, the cup-board, the cup-board, the cup-board, the cup-board, Old moth-er Hub-bard, she

cup-board, the cup-board, the cup-board, the cup-board, the cup-board, Old moth-er Hub-bard, she

ff *pp* Old moth-er Hub-bard, she

Old moth-er Hub-bard, she went to the cup-board, the cup-board, Old moth-er Hub-bard, she

11

went to the cup-board, She went to the cup-board, She went to the cup-board.

went to the cup-board, She went to the cup-board, She went to the cup-board.

went to the cup-board, She went to the cup-board, She went to the cup-board.

went to the cup-board, She went to the cup-board, She went to the cup-board.

16 *ff*

ff Old moth-er Hub-bard, she went to the cup-board, she went to the cup-board, she went to the cup-board.

ff Old moth-er Hub-bard, she went to the cup-board, she went to the cup-board.

ff Old moth-er Hub-bard, she went to the cup-board, she went to the cup-board.

ff Old moth-er Hub-bard, she went to the cup-board, she went to the cup-board.

Old moth-er Hub-bard, she went to the cup-board, she went to the cup-board.

20

Old moth-er Hub-bard, she went to the cup-board, the

What did she go there for? What did she go there

24

cup-board.

for?

8

Old moth-er Hub-bard, she went to the cup-board, the cup-board.

What did she go there for? What did she go there for?

29

Waltz time

ff What did she go there for?

ff What did she go there for?

ff What did she go there for?

ff What did she go there for?

f bow-wow, bow-wow, *p* bow-wow, bow-wow,

f bow-wow, bow-wow, *p* bow-wow, bow-wow,

f bow-wow, bow-wow, *p* bow-wow, bow-wow,

What did she go there for? bones, bones, bones, bones,

36

mf

mf She went to get her dog-gie a bone, bow-wow, a bone, bow-wow, a

bow-wow, bow-wow, wow, wow, wow, bow-wow, bow-wow, bow-wow,

bow-wow, bow-wow, wow, wow, wow, bow-wow, bow-wow, bow-wow,

bones, bones, bones, bones, bones, bones,

42

1.

bone, bow - wow, she went to get her dog - gie a bone, bow -

bow-wow, wow, bow - wow, bow-wow, wow, wow, wow,

bow-wow, wow, bow - wow, bow-wow, wow, wow, wow,

bones, bow-bow, wow, wow, wow, wow, bones, bones,

47

marcato

2.

wow; bone for the lit-tle bow-wow-wow wow. she went to get her

bow - wow, bone for the lit-tle bow-wow-wow wow. bow - wow,

bow - wow, bone for the lit-tle bow-wow-wow wow. bow - wow,

bones, bone for the lit-tle bow-wow-wow wow-wow-wow-wow-wow-wow-wow. wow,

53

dog-gie a bone, bow - wow, wow, wow, bone for the lit-tle bow-wow-wow - wow.

bow - wow, bow - wow, wow, wow, wow, bone for the lit-tle bow-wow-wow - wow.

bow - wow, bow - wow, wow, wow, wow, bone for the lit-tle bow-wow-wow - wow.

bones, bones, wow, wow, wow, bone for the lit-tle bow-wow-wow -wow -wow -wow-

59

♩. = 96 (about)

Sold, Sold, Sold_ a- gain, Sold, Sold, Sold_ a- gain, Sold was old moth-er

Sold, Sold, Sold_ a- gain, Sold, Sold, Sold_ a- gain, Sold was old moth-er

Sold, Sold, Sold_ a- gain, Sold, Sold, Sold_ a- gain, Sold was old moth-er

wow. Sold, Sold, Sold_ a- gain, Sold, Sold, Sold_ a- gain, Sold was old moth-er

65

Hub-bard._ ,The la- dy that went to the cup- board, And sold was the poor lit- tle dog, who

Hub-bard._ ,The la- dy that went to the cup- board, And sold was the poor lit- tle dog, who

Hub-bard._ ,The la- dy that went to the cup- board, And sold was the poor lit- tle dog, who

Hub-bard._ The la- dy that went to the cup- board, And sold was the poor lit- tle dog, who

70

Try to imitate a dog.

did- n't re- ceive an - y bone, Bow, wow, wow, wow, wow, wow, How

did- n't re- ceive an - y bone, How

did- n't re- ceive an - y bone, How

did- n't re- ceive an - y bone, Bow, wow, wow, wow, wow, How

74 *to imitate a howl.*

sad, how sad, you poor lit - tle dog, Bow, wow, wow, wow. Bow,

sad, how sad, you poor lit - tle dog, Bow, wow, wow, wow, wow, wow, wow.

sad, how sad, you poor lit - tle dog, Bow, wow, wow, wow.

sad, how sad, you poor lit - tle dog, Bow, wow, wow, wow, wow, wow, wow.

78 *to imitate a howl.*

wow, wow, wow, oh poor lit - tle dog, oh, poor lit - tle dog, who

Bow, wow, wow, wow, wow, wow, wow. poor lit - tle dog, poor lit - tle dog, who

Bow, wow, wow, wow, wow, wow, wow. poor lit - tle dog, poor lit - tle dog, who

poor lit - tle dog, poor lit - tle dog, who

82

did-n't re-ceive an-y bone, bow, wow, wow, wow, wow, wow.

did-n't re-ceive an-y bone. Bow, wow, wow. *slow and sad*

did-n't re-ceive an-y bone. Bow, wow, wow. (*savagely*)

did-n't re-ceive an-y bone. Bow, wow, wow. Bow, wow, wow.

ALL AT ONCE WELL MET

G Major



S1, Tenors
S2
Altos, Basses

1 and 2

Thomas Weelkes

Sopranos

1. All at once well met fair la - dies, Sing we now, we
2. Cy - the - re - a shall re - quite you, With de - light, de -

Altos

1. All at once well met fair la - dies, Sing we now, we now, sing we
2. Cy - the - re - a shall re - quite you, With de - light, de - light, with de -

Tenors

1. All at once well met fair la - dies, fair la - dies,
2. Cy - the - re - a shall re - quite you, re - quite you,

Basses

1. All at once well met fair la - dies, Sing we now our
2. Cy - the - re - a shall re - quite you, With de - light lest

4

now, sing we now, sing we now, we now, sing we now our
light, with de - light, with de - light, de - light, with de - light lest

now, we now, sing we now, we now, sing we now our
light, de - light, with de - light, de - light, with de - light lest

sing we now, we now, sing we now our love re - paid is,
with de - light, de - light, with de - light lest sor - row fright you,

Sing we now our love re - paid is, sing we now our love, sing we now our
With de - light lest sor - row fright you, with de - light, with de - light lest

love re - paid is, sing we now, sing we now our love re -
sor - row fright you, with de - light, with de - light lest sor - row

8

love re - paid is. Fa la la la la la la la la
 sor - row fright you. Fa la la la la la la la la

re - paid is. Fa la la la la la
 sor - row fright you. Fa la la la la la

love re - paid is. Fa la la la la la la la la
 sor - row fright you. Fa la la la la la la la la

paid fright is. you. Fa la la la la la la la la

12

la la la la la. All at la. Sweet
 Cy- the - Then

la la la la la. All at la. Sweet
 Cy- the - Then

la la la, fa la la. All at la. Sweet
 Cy- the - Then

la la la la la la la la la. All at la. Sweet
 Cy- the - Then

la la la la la la la. All at la. Sweet
 Cy- the - Then

15

hearts do not for-sake us Till night to sleep be-take us, till night to sleep be-take
help ye dain-ty la - dies To sing our love re-paid is, to sing our love re-paid

hearts do not for - sake us Till night to sleep be-take us, till night to sleep be-take
help ye dain-ty la - dies To sing our love re-paid is, to sing our love re-paid

hearts do not for-sake us Till night to sleep be-take us, till night to sleep be-take
help ye dain-ty la - dies To sing our love re-paid is, to sing our love re-paid

hearts do not for-sake us Till night to sleep be-take us, till night to sleep be-take
help ye dain-ty la - dies To sing our love re-paid is, to sing our love re-paid

hearts do not for-sake us Till night to sleep be-take
help ye dain-ty la - dies To sing our love re-paid

21

us, is, fa la la la la la, fa la

us, is, fa la la la la la la, fa la la la la la la, fa la la la

us, is, Fa la la la la la la, fa la la la la la la

us, be - take us. Fa la la la la la la, fa la la la la

is, re - paid is. Fa la la la la la la

us, to sleep be - take us. Fa la la la la

is, our love re - paid is.

FA UNA CANZONA

B♭ Major



Tenors
Sopranos
Altos, Basses

1, 2, 2, 2

Orazio Vecchi

Quick and flexible

Sopranos

1. Sing me a song with not a note of sad - ness!
2. Love is a bless - ing rare be - yond all mea - sure;
3. Sweet are the joys that mu - sic can a - wak - en.
4. Sing me a song to cool a lov - er's burn - ing!

Altos

1. Sing me a song with not a note of sad - ness!
2. Love is a bless - ing rare be - yond all mea - sure;
3. Sweet are the joys that mu - sic can a - wak - en.
4. Sing me a song to cool a lov - er's burn - ing!

Tenors

1. Sing me a song with not a note of sad - ness!
2. Love is a bless - ing rare be - yond all mea - sure;
3. Sweet are the joys that mu - sic can a - wak - en.
4. Sing me a song to cool a lov - er's burn - ing!

Basses

1. Sing me a song with not a note of sad - ness!
2. Love is a bless - ing rare be - yond all mea - sure;
3. Sweet are the joys that mu - sic can a - wak - en.
4. Sing me a song to cool a lov - er's burn - ing!

6

When all the pain of love drives me to mad - ness:
Time is the thief of love who steals our plea - sure.
Mu - sic can calm the pain of hearts for - sak - en.
When to my heart the an - guish keeps re - turn - ing:

When all the pain of love drives me to mad - ness:
Time is the thief of love who steals our plea - sure.
Mu - sic can calm the pain of hearts for - sak - en.
When to my heart the an - guish keeps re - turn - ing:

When all the pain of love drives me to mad - ness:
Time is the thief of love who steals our plea - sure.
Mu - sic can calm the pain of hearts for - sak - en.
When to my heart the an - guish keeps re - turn - ing:

11 *Refrain*

Oh, so gent - ly,
Dol - ce - men - te,

p Sing me to sleep with a sweet se - re - na - ding,
Fal - la d'un tuo - nó ch'in - vi - ta al dor - mi - re,

mp Oh, so gent - ly,
Dol - ce - men - te,

p Sing me to sleep with a sweet se - re - na - ding,
Fal - la d'un tuo - nó ch'in - vi - ta al dor - mi - re,

mp Oh, so gent - ly,
Dol - ce - men - te,

Sing me to sleep with a sweet se - re - na - ding,
Fal - la d'un tuo - nó ch'in - vi - ta al dor - mi - re,

17

p oh, so gent - ly from sound to si - lence fad - ing.
dol - ce - men - te fa - cen - do la fi - ni - re.

p oh, so gent - ly from sound to si - lence fad - ing.
dol - ce - men - te fa - cen - do la fi - ni - re.

p oh, so gent - ly from sound to si - lence fad - ing.
dol - ce - men - te fa - cen - do la fi - ni - re.

p oh, so gent - ly from sound to si - lence fad - ing.
dol - ce - men - te fa - cen - do la fi - ni - re.

oh, so gent - ly from sound to si - lence fad - ing.
dol - ce - men - te fa - cen - do la fi - ni - re.

1. Fa una canzona senza note nere
Se mai bramasti la mia grazia_havere.

Refrain

2. Per entro non vi spargere durezza,
Che le mie_orecchie non vi sono_avezze.

Refrain

3. Ne vi far cifra_ò segno contra segno,
Sopra_ogna cosa quest' è'l mio disegno.

Refrain

4. Con questo stile_il fortunato_Orfeo
Proserpina la giù placar poteo.

Refrain

5. Questo_è lo stile che quetar già feo
Con dolcezza à Saul lo spirito reo!

**Falla d'un tuonó ch'invita_al dormire,
Dolcemente, facendo la finire.**

YOUR SHINING EYES

D Minor

Sopranos
Altos
Basses

1, 2, 3, 4

Thomas Bateson

mf

Sopranos
Your shin-ing eyes and gold - en hair, your li - ly - ros - ed lips most fair,

mf

Altos
Your shin-ing eyes and gold - en hair, your li - ly - ros - ed lips most fair,

mf

Basses
Your shin-ing eyes and gold - en hair, your li - ly - ros - ed lips most fair,

5

your li - ly - ros - ed lips most fair: your o - ther beau-ties that ex - cel, your o - ther

your li - ly - ros - ed lips most fair: your o - ther beau-ties that ex - cel, your o - ther

your li - ly - ros - ed lips most fair: your o - ther beau-ties that ex - cel, your o - ther

10

p

beau-ties that ex - cel, men can-not choose but like them well, men can-not

p

beau- ties that ex - cel, men can-not choose but like them well, but like them well, men can-not

p

beau-ties that ex - cel, men can-not choose but like them well, but like them well, men can-not

15 *f*

choose but like them well. But when for them they say they'll die, they say they'll

choose but like them well. But when for them they say they'll die, they say they'll

choose but like them well. But when for them they say they'll die, they say they'll

20 *p*

die, be - lieve them not, they do but lie, be - lieve them not, they do but

die, be - lieve them not, they do but lie, but lie, be - lieve them not, they do but

die, be - lieve them not, they do but lie, be - lieve them not, they do but

25 *f*

lie, be - lieve them not, they do but lie, be - lieve

lie, be - lieve them not, they do but lie, be - lieve them not, they do but

lie, be - lieve them not, they do but lie, they

29

1. *f* 2. *f*

— them not, they do but lie. But lie.

lie, they do but lie. But lie.

do but lie. But lie.

FAIRE PHYLLIS

F Major



Tenors
Sopranos, Altos, Basses

1, 2

John Farmer

Sopranos Fair Phyl - lis I saw sit - ting all a - lone, Feed - ing her flock near

Altos

Tenors

Basses

Feed - ing her flock near

Feed - ing her flock near

Feed - ing her flock near

6 1. 2.

to the mount - ain side; fair side. The shep - herds knew not, they

to the mount - ain side; side. The shep - herds

to the mount - ain side; side.

to the mount - ain side; side.

9

knew not whi - ther she was gone, But aft - er her lov -

knew not, whi - ther she was gone, But aft - er her lov - er, —

The shep - herds knew not, they knew not whi - ther she was gone, But aft - er her

The shep - herds knew not, whi - ther she was gone, But aft - er

13

- er, her lov - er, but aft - er her lov - er A-myn-tas hied.

— her lov - er, but aft - er her lov - er A-myn - tas hied.

lov - er, her lov - er, but aft - er her lov - er A-myn-tas hied. Up and down he

her lov - er, but aft - er her lov - er A-myn-tas hied. Up and

18

Up and down he wan-dered, up & down he wan-der'd,

Up and down up and down he wan-dered, up & down he wan -

wan - dered, up and down, up & down he wan-der'd, up & down he

down he wan - dered, he wan - - - dered,

22

up & down he wan-der'd, up & down he wan-der'd, up & down

der'd, up & down he wan-der'd, up & down he wan -

wan - der'd, up & down he wan-der'd, up & down he wan-der'd,

up and down he

26

he wan - der'd whilst she was miss-ing; When he found
 der'd, he wan - der'd whilst she was miss-ing; When he found
 up & down he wan - der'd whilst she was miss-ing; When he found
 wan - - der'd whilst she was miss-ing; When he found

31

♩ = ♩.

her, O, then they fell a - kiss - ing, a -
 her, O, then they fell a - kiss-ing, O, then they fell a - kiss - ing, a -
 her, O, then they fell a - kiss-ing, O, then they fell a - kiss - ing, a -
 her, O, then they fell a - kiss-ing, O, then they fell a - kiss-ing, a -

37

1. ♩ = ♩.

kiss - ing, O then they fell a - kiss - ing; kiss-ing.
 kiss - ing, O then they fell a - kiss - ing; kiss-ing.
 kiss-ing, O then they fell a - kiss-ing up and down; he kiss-ing.
 kiss-ing, O then they fell a - kiss - ing up and kiss-ing.

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